

# Crash Stop 34

Good  
HUMOR

APRIL 1986

Brian Wilson



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OVERSEAS RENEWALS

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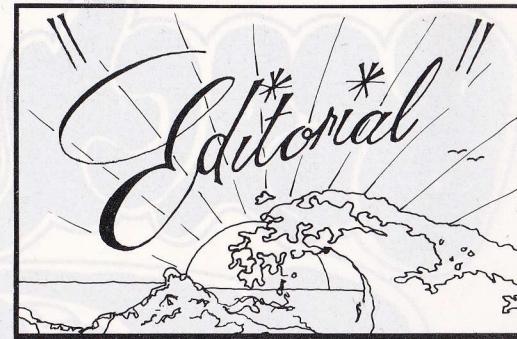
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feeling?) the 25th anniversary year could be cause for celebration indeed.

If it does ever get off the ground Brian's solo bash could prove very interesting and, judging by a hint given - latish in the Brian Wilson interview, perhaps a trifle bizarre in places (remember "She's Going Bald", "My Solution" etc...) but at least it will be mostly Brian - writing, playing, singing and producing with maybe only the ever-present Dr. Landy looking over his shoulder. Let us sincerely hope that this project is not dumped onto the growing pile of legendary non-starters. Happy anniversary, Boys.

CHRIS WHITE

We would like to apologise for the missing credit in STOMP 53 for the collection of photos on the cover, were from "The Beach Boys" courtesy of David Leaf and Running Press © 1985.



Something very sad happened the other day. You see, up until now I have not actually possessed a copy of THE BEACH BOYS (LP) having been lucky enough to receive a review copy on cassette prior to the release date. I had, however, resolved to purchase the vinyl sometime, firstly because my record collection would be incomplete without it and secondly because I wanted the lyrics sheet.

The sad part is that the copy I bought in a well known department store was in a rack with sundry other artists under a notice proclaiming "CLEARANCE SALE". The price of the disc was £2.99. Now, to be fair, the record is still on sale in numerous other shops at around £6 but it is a sorry state of affairs and a grim reflection of the standing of the group that their 'current' album should so soon be consigned to rub shoulders with Perry Como, The Tweets, Nicholas Parsons sings Mrs Mills and the like, (with all due respect to those artists' fans). Or perhaps it's just that the record department manager had no taste.

I will console myself with that thought as I contemplate the likelihood of any real commercial product emanating from Brian and the Boys this special year. By the time you read this a third of '86 will already be history and there is little sign of frenzied activity in the recording studio. Perhaps more than any other group the Beach Boys are seen as a 'Golden Oldie' band and Catch 22 says you cannot produce any new old material (though Brian and Al had a good try with "California Calling"). So to become a commercial proposition once again would require their producing commercial songs and, regrettably, I just do not see that happening this, or any other year. We as fans, however, are not necessarily looking for that particular element and if the quality of production can match that of last year's output, and if Brian could be encouraged to find a few of those melodies once more, (less California, more

CONVENTION NEWS

The date to pencil in every true STOMPer's diary is Saturday 13th September 1986. This is subject to confirmation as we are scouting around for a new venue having all but outgrown the Harrow Leisure Centre - we'll keep you informed. Watch this space! (Well, read the rest of the mag first.)

## Concert Review

CONCERT REVIEW - HARTFORD CIVIC CENTER - 31st JANUARY 1986  
by Frank Rizzo

Following on the heels of the Hartford concert by Jerry Garcia of the Grateful Dead was another show by an American musical institution; the Beach Boys.

In past concerts by both acts, the musical memory often takes over from what actually is played on stage. For fans, the evocation of the sounds the groups made famous is sufficient for a heartfelt experience.

So it's gratifying to report that the Beach Boys were in fine form - in spirit and in practice - as they played before a crowd of more than 15,000 Friday night at the Hartford Civic Center.

In their last several appearances in Connecticut, the Beach Boys performed badly, sluggishly slaving through songs with the energy of an overweight lifeguard manning a deserted shore on a chilly September.

But in Friday's 70-minute show after the University of Hartford basketball game, the Beach Boys seemed ready to dive into the waters renewed. The pacing was bright, the playing solid and the famous ensemble voices were, overall, in terrific shape.

Minus Brian Wilson, the band's configuration of 10 demonstrated that the core band, plus add-ons, were capable of re-creating the fantasy of fun.

The band played all of its quarter-century of standards with relative freshness and energy. Beginning with "California Girls" the band breezed through "Surfing USA", "Surfer Girl", "Good Vibrations", "Little Deuce Coupe", "Help Me Rhonda" and another dozen tunes in the Beach Boys tradition.

Besides mindless fun, the group also showed its gentle side. One of the loveliest moments came with Carl Wilson's delicate rendition of "God Only Knows", complete with harmonies that rolled gracefully under the main melody. He also sang a ballad, dedicated to Dennis Wilson, titled "Heaven". With his kind, comforting and unaffected voice, it was sentimental, but not too sweet.

Mike Love was in his best form in ages, offering lead vocals that were focused and crafted. However, Bruce Johnson's vocals were not so fine, killing an otherwise maimed song, a new number called "She Believes In Me".

Of the three shows that the University of Hartford presented this season - Dionne Warwick and Anne Murray were the other two - the Beach Boys were the most fitting of concerts to follow a sporting event. It was just the right act for a crowd to hoot, holler and act like a jock-jerk. Even the Hawks' cheerleaders were appropriate, making an appearance on stage with the band for "Be True To Your School". It was all in the name of fun and a quick dip in the fountain of youth.

Just as Jerry Garcia attracts new fans as well as old to the sweet idealism rooted in the hippie movement, the Beach Boys embraces those who wish to reside in the geography of a more innocent state of mind. Both offer refuge for young liberals and neo-conservatives. Both American musical styles can transcend musical realities. Both acts can surprise even the most tired critic and renew the spirit yet one more time.

BOOK REVIEW - "THE BEACH BOYS" by David Leaf

"Someone lately observed to me that any reader of this mag not possessing a copy within six months or so is no true fan... and for once, I agree, Roy"

So ended Andrew's review of "The Beach Boys" by David Leaf. Courageously he had referred to his original review of "and the California Myth" from STOMP 16. I decided to check back to this and found myself counting the good fortune that not many could do likewise. Andrew and his writings can be likened to a case of ageing wine in a French vineyard cellar; every once in a while one selects another bottle, and is pleasantly surprised how the passing years have matured such quality.

Many of you don't need to be reminded that books about the chosen band can be segregated into two categories, those by David Leaf and the others. I would suggest the Leaf books can be placed amongst the very best rock books of all. "The Beach Boys" as with "Myth" before it is not about The Beach Boys at all, it is about 5/6ths of the group - Brian Wilson.

One's initial impression is disappointing, as the sleeve is awful, not even as good as "Myth", the rear cover photograph of which was magic - Brian (in colour) at the piano at Laurel Way. Thus the 85 "Myth" has no colour at all; I recall how disappointed I was in 1978 with the severe lack of colour carried by the first edition, BUT by the time I had concluded the story all I could manage was - wow, and just about hold back the tears. People may say a picture paints a thousand words, well, not in a Beach Boys story it doesn't. Also consider the fact that the original publisher wanted to cut 30 pages of text to substitute colour, but David wouldn't let them.

Although the price is unbelievable, I would have preferred the post '78 writing to have been laid out as it was done originally - it now appears very economised. Sadly, between 5 and 10,000 words were lost which I assume thereby lost us a mention of THE CAPITOL YEARS. Two parts of this would have been a thousand words apiece on AN AMERICAN BAND and the '85 album.

## How to obtain a copy

- The Beach Boys, David Leaf's definitive biography, is back in print in a new, updated, hardcover edition. For your personally autographed copy, send an International Money Order (US currency only) payable to David Leaf, P.O. Box 1404, Santa Monica, CA 90406 USA. Postpaid price is \$12 for surface delivery; in England and Europe, add \$12 for air mail delivery. Please allow TWO WEEKS air mail, three months for surface. In the Far East, add \$16 for air mail service.

The original writing took approximately three months but this followed 200 hours of interviews. Please, remember when David Leaf went to California in the early seventies, he went there as a superfan - and would hear no evil of the band's name; however even before he started "Myth" he had learned of the truth. In penning the original the author all but went over the edge and I was amazed to learn that there was more time spent on the 16 page update than the first edition. This book was written by a Beach Boys fan with journalistic experience - not a greedy rock writer.

At the top right hand side of page 203 you will find the line "For better or worse the Beach Boys have become the "Spirit Of America". That was David's chosen title from the 1963 song and would have been so much more appropriate.

The compassion and sensitivity shown towards Brian is staggering and if the Beach Boys really are important to you, you would want to read the book to appreciate Brian and his accomplishments as a rock artist - the most talented of all - NO QUESTION!

Having made some enquiries within these isles, I can guarantee delivery is better than you could imagine, and everyone has access to an autographed copy. At 12 dollars surface mail represents superb value. ("Myth" was \$12.95 before it got anywhere near the post box.) No one could be disappointed and if you double your money to \$24 you'll have a copy within 3 weeks via Air Mail.

Perfection as a Beach Boy fan is to possess "The Capitol Years", hold a years subscription to STOMP magazine, a note of the Convention Saturday in your diary and a copy of "The Beach Boys" by David Leaf.

ROY GUDGE

#### NEWS - BEACH BOYS IMPORT

Whilst UK official issues continue to be quite rare events, it is useful and interesting to note that there are record distributors who regularly import European issues which find their way into UK shops. Most notable recently are Conifer Records who currently have some very interesting items to STOMP readers on their catalogue. Best of the bunch is a French 3 LP set called THE BEACH BOYS - THE CAPITOL YEARS (TRIO series - Capitol 1551803). It is a 43 track set containing all the expected material as well as some less used compilation tracks: "Don't Back Down", "Finders Keepers", "Aren't You Glad", "When A Man Needs A Woman", "I Was Made To Love Her" and "Transcendental Meditation". It's packaged in a stout, attractive slide out box with a lovely, wonderful cover which features an alternative shot from the TODAY LP session - almost worth the £12 price tag (approx) for the cover alone. Look out for it!

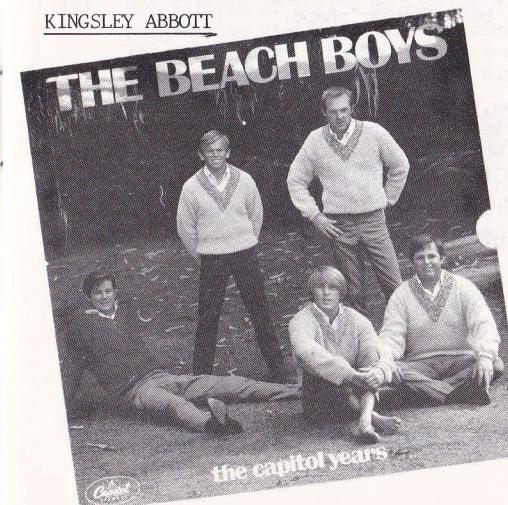
Another one is a Dutch MFP standard 12 track compilation which includes "Bluebirds Over The Mountain" (the English version) and "Girl From New York City" as well as expected choices. The number for this LP is MFP IA 022-58080.

As well as these two Beach Boys issues there are two other items of interest: A new 20-track Jan & Dean compilation, and John Carter's FLOWER POT MEN LP. The Dutch Jan and Dean compilation contains some hard-to-get tracks, notably "Drag Strip Girl", "Rockin' Little Roadster", "My Mighty GTO", "Bucket T", "Walk Right In", "Palisades Park", "Kansas City" and "Tallahassee Lassie". It is thus a cut above most J & D compilations! It's number is Liberty IA 062-82756.

THE FLOWER POT MEN gathers all the group's released tracks on one side, and unearths six previously unreleased tracks for side two. The latter have been re-mixed and in some cases had extra vocals added by John Carter. Most interesting are "Mythological Sunday" which in many ways is an extension of the Sagittarius track "My World Fell Down", and "Silicon City" which is an upbeat West coast-sounding track with a BB/surfy type chorus. This is a German LP issued on TELDEC 6.26179 AP.

All these four issues can be ordered by UK record shops from Conifer Records, Horton Road, West Drayton, Middx.

KINGSLEY ABBOTT



# THE BRIAN WILSON INTERVIEW

## THE BRIAN WILSON INTERVIEW - PART 2

INTERVIEWER: Let's move on from PET SOUNDS - The music got even more intricate - I'm thinking of Good Vibrations - that may be my own personal Beach Boys favourite, it's in so many ways the essence of the vocal sound.

BRIAN: Good Vibrations was just a record that was kinda born out of ... well, first of all I went to a Rolling Stones session one night in early '66 and Lou Adler gave me a joint and told me to smoke it. Well it turns out there was something in it because it zonked me out of my brain... I couldn't even tell where I was. They were playing back some of their new stuff while I was in the booth and it freaked me out; I don't remember how I got home that night but I just remember saying "I'm gonna do something better than that." I don't know, I always work off ego and say "I can do better than that." - I always work on that principle. It was born out of insecurity, I wanted to create something great.

INT: So you're saying Good Vibrations is the flip side of the Rolling Stones?

BRI: (Laughs) Yes, right.

INT: Was that a song that just came like that?

BRI: Yes it came quick. My mother told me once that dogs bark at some people but not at others and she said that's 'cause they pick up vibrations from some people and not from others. So one day I was thinking about those vibrations and said "What about a song called Good Vibrations?" Then I sat down and started making a basic pattern then my collaborator came in and did some words with me. Then we went into all kinds of studios, like six or seven studios - different sections in each one - it took six weeks solid work to make that record. But it was worth it because, God, look what a nice record it is.

INT: Did you get involved a lot with studio techniques at that point?

BRI: Yes I did; eventually the studio engineers let me run the knobs and help do the engineering. I'm not good enough to be an engineer but I could do a little.

INT: You mentioned a couple of times, and I don't want to get really specific about this, that you got involved with drugs like a lot of musicians in the '60s. In retrospect do you think that helped or hindered your creativity?

BRI: Well if you smoke too much you get blithered and you can't do shit and it makes you lazy so you don't want to work. So it's better not to smoke then you'll work more and get the job done - and you'll be in better shape.

INT: Were you a real hard worker?

BRI: Oh, hell yeah - I worked hard. I don't know, well, let's see, was I a hard worker? (Positively) Yeah, a very hard worker - lately I've been lazy. I think I'm getting back into it though, we have a whole bunch of songs now we're going to choose for my solo album - we have 68 songs that I wrote so we should be able to find something out of 68 songs. We have to narrow 'em down.

INT: Going back to the mid sixties I think also of Heroes & Villains - do you remember writing and recording that one?

BRI: Heroes & Villains (Long pause) Yeah, we did some of the background in the bottom of my pool that didn't have any water in it. We ran a mike line out through the window of the studio, it went across my back lawn and into the Goddamn pool. So we did part of the background voices from the pool - like an echo chamber.



INT: Now most of the people listening to this don't know much about recording; could you try and explain why anybody would have to go to the bottom of an empty pool to ... (laughs)

BRI: We were just experimenting around - we were smoking a lot of hashish but I didn't smoke enough to get blithered like that Rolling Stones session - that wiped me out, I don't know what that stuff was. It was a time of adventure into sound with Heroes and Villain - I liked what we did with it.

INT: But you would try strange things just to get that 'sound' - whatever that was.

BRI: Yeah (thinks) now what else did we do that was really freaked out? (More thinks) Oh, we miked a horn honk - we took a microphone out the window to a car and a guy honked the horn - Have you ever heard "Take Good Care Of Your Feet"?

INT: (Bemused) "Take Good Care Of Your Feet"? No.

BRI: That had a horn honk - beep! That was on - what the hell was that on - God dammit, I can't remember. (Sighs in exasperation)

INT: The years after that when you were not making records all the time, for someone with your creativity that must have been rough.

BRI: Well - what was rough?

INT: Not recording so much or having that outlet which seems to have been so important. Do you dabble in any arts other than music?

BRI: Not really - nothing other than music.

INT: Were you involved with that whole "Surf's Up thing in the '70s, that album.

BRI: (Surprised) Surf's Up? Was I involved in it? How do you mean?

INT: Yeah, er, how deeply well, I'm, I'm... (he's in trouble here) by that time were you still acting as you had before as the major producer... and everything...

BRI: Yes, but Carl was co-producer by now. We started putting on the albums 'produced by the Beach Boys' 'cos we'd all pitch in, I'd basically lost control as being producer except I produced 15 BIG ONES which was a real big album. I said, "OK, you guys, (thumps table) I'll produce you one album and that's it and I'm going to get this much percentage." So I made money, they made money, everybody was happy.

INT: But I think of Surf's Up because I remember at the time that album got played on progressive stations which was something which you didn't normally associate with the Beach Boys. That must have been exciting for you because you, I guess, aspired to something more than just hit singles.

BRI: Yeah, what we did was we'd have group meetings and we'd plot out albums. I'd say, "look, Warner Brothers want an album and we've got to get it out by so and so and blah, blah, blah and let's record here and let's do it like this and let's me and Mike get some songs written, but they were on tour - I had to do it all, you know. They toured all the time, they f.....g toured their asses off for twenty years. They need a break... those guys have been working so hard, honest to God; I'm not kidding.

INT: Which brings us to talk about this current album; tell me how that all came together. Now I think there's four songs - is that right? Or is it five that you wrote?



BRI: Now let's see, there's "Male Ego"...

INT: Ah, that's the fifth one

BRI: I don't even have a copy of my own album - I wish I did - can you get me one?

INT: That must have been quite a thing to get back into writing for the group - was it easy?

BRI: (Positively) Yes.

INT: Was it as it had been before - did you write pretty much instinctively?

BRI: The songs I'd written for it - Male Ego, I'm So Lonely, A Crack At Your Love, California Calling and It's Just A Matter Of Time - those came over about a year period so it wasn't like going jam-ass at the piano, pounding at the piano writing songs. But, you know, we got the best of the crop and put it in the album.

INT: And was this a fun album to make?

BRI: Yeah, it was pretty much fun - Steve Levine, he's great. One day he was crying though - I couldn't understand it, he was outside crying and he was saying "Al Jardine just told me I'm not doing a good enough job" and all that kinda stuff and I said, "Oh Steve, you're going to be all right, you're going to be okay - I'll go and talk to Al - don't worry about it". And he goes... (unintelligible blubbing noises) and I couldn't understand what he was talking about he was sobbing so much. I said, "Come on back to the studio with me and let's go make our record, come on." And he says, "I don't want to work with that sone of a bitch". "Steve, please you've got to understand, he's okay, he's all right." So we went back in and we recorded. But that was the only real scene we had during the whole time. 'Cept for when I got caught drinking coffee - my doctor doesn't want me to have any caffeine - I got caught for that by one of the staff members. I caught hell for that.

INT: But you had fun... getting back to the studio.

BRI: I did, yeah. But it was also a drag because I'm used to producing or co-producing and I didn't get to do any of that - I had no say. I mean, what the hell does my word matter now, y'know. But the album came together beautifully, it was real creative and it just had a good feel to it.

INT: "California Calling" in particular - I love that song; did you write the lyric?

BRI: No. I wrote the first verse melody; see, Al stole it from me, he stole my melody. He wrote another chorus to it and later on he said, "You know Brian, it sounds awful familiar - I think you might've wrote that." So he gave me a share of the writer's royalties. He's like a good guy but sometimes he pulls these shenanigans - swipe a melody or... make somebody cry...

INT: In spite of all that it has been almost twenty five years...

BRI: Phew!

INT: ... and no matter under what circumstances you guys are still making music together, what...

BRI: We're a family, whaddya think? We're actually a family kinda thing except for my brother who died which I felt bad about. Without him it's been rough but we can still go forward.

Part 3 next issue

# THE BRIAN WILSON INTERVIEW

## Jan & Dean's SILVER SUMMER LP

Back in STOMP 51, when I reviewed the Jan & Dean SILVER SUMMER LP I wasn't sure who was singing lead on many of the songs, so I wrote to Dean and asked if he would tell me who sings lead on each track. Dean recently replied so here it is:

Sidewalk Surfin' - Mike Love & Dean Torrence (Dead Man's Curve track)  
Surfin Safari - Gary Griffin, member of the Jan & Dean band.

Honolulu Lulu - Dean (from Dean's MUSIC PHASE II Japanese LP)

Ride The Wild Surf - Dean ( - ditto - )

Surf City - Don Zirilli, from Papa Doo Run Run (Dead Man's Curve track)

Surfin USA - Gary Griffin (Jan & Dean band)

Drag City - Don Zirilli (Dead Man's Curve track)

Little Deuce Coupe - Dean

Dead Man's Curve - Dean (Dead Man's Curve track)

I Get Around - Chris Farmer (member of the Jan & Dean band)

Little Old Lady from Pasadena - Mike Love (Dead Man's Curve track)

Fun Fun Fun - Gary Griffin (Jan & Dean band) (Dead Man's Curve track with Be True To Your School - Gary Griffin  
new lead vocal)

Sunny Afternoon - Dean

Popsicle - Dean (Dead Man's Curve track)

Indian Lake - John Cowsill (Jan & Dean band member)

Barbara Ann - Jan & Dean & Band

Linda - Dean

California Girls - Randell Kirsch (Jan & Dean band member)

New Girl In School - Mike & Dean (Dead Man's Curve track)

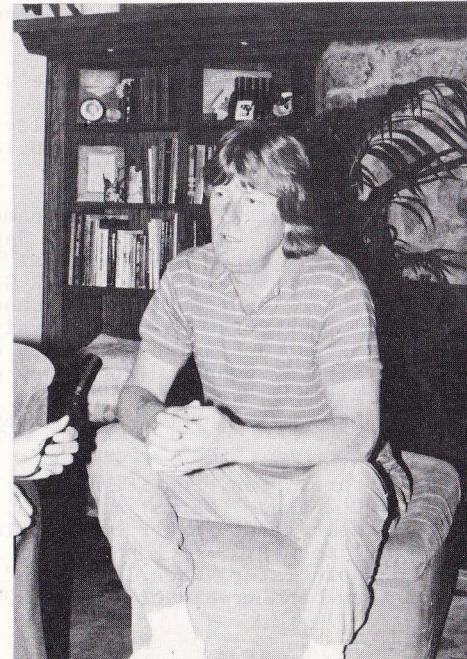
Surfer Girl - Dean

Summer Rain - Dean

Thanks for buyin' our album - JAN & DEAN & BAND."

Thanks for the info Dean.

MIKE



Dean Torrence 1985 Photo courtesy The Les Chan Collection Capitol Records

## SURF CITY/DRAG CITY

### SURFIN' USA

The Beach Boys

### SURF CITY

Jan & Dean

### SURF ROUTE 101

The Super Stocks

### SHOOT THE CURL

The Honeys

### I LIVE FOR THE SUN

The Sunrays

### BE TRUE TO YOUR SCHOOL

The Knights

### SUMMER MEANS FUN

The Fantastic Baggy's

### THE WARMTH OF THE SUN

Murry Wilson

### HOT ROD USA

The Knights

### DRAG CITY

Jan & Dean

### REPOSSESSION BLUES

Hot Rod Rog

### LITTLE HONDA

The Super Stocks

### I GET AROUND

The Knights

### DON'T WORRY BABY

The Beach Boys

### BEACH BLANKET BINGO

Donna Loren

### RIDE THE WILD SURF

Jan & Dean

## A QUICK DOSE OF BASIC BRIAN

Or 'new readers start here'. As a result of both the response to having the mag's address on the inner sleeve of THE BEACH BOYS and a long-time plea from many readers, there now follows a screaming dash through the history of the Beach Boys. Basic is, in fact, something of an overstatement as all there will be are US record release dates and chart positions seasoned with other significant highlights. Intelligences will undoubtedly be insulted - but remember, once upon a time none of us knew who Brian Wilson was. To begin at the beginning...

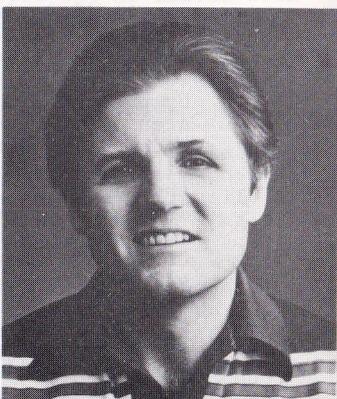
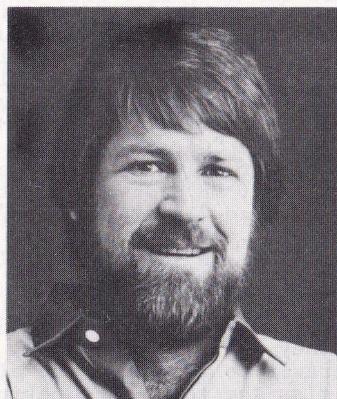
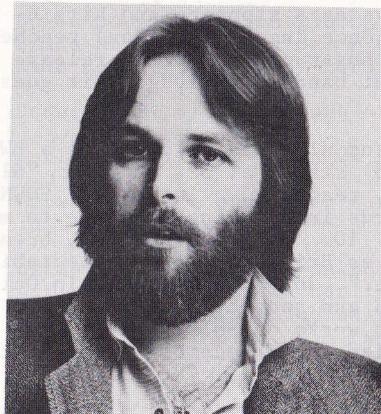
- 1941: Michael Edward Love - born 15th March, Los Angeles
- 1942: Brian Douglas Wilson - born 20th June, Los Angeles  
Bruce Norville Johnstone - born 27th June, Los Angeles  
Alan Charles Jardine - born 3rd September, Lima, Ohio
- 1944: Dennis Carl Wilson - born 4th December, Los Angeles
- 1946: Carl Dean Wilson - born 21 December, Los Angeles
- 1957: Brian & Mike - and later Carl & Dennis - begin singing together, just about anywhere.
- 1960: Brian, Carl, Mike and unknown friend perform at school concerts as Carl & The Passions. Earlier, Brian meets Alan by dint of calling the wrong play in a football game: Al broke his leg.
- 1961: At Dennis's suggestion, Brian and Mike write "Surfin'" and while the Wilsons' parents are on holiday, food money is used to record it. Officially the Pendle-tones are Brian, Carl, Dennis, Mike and Al, but Dennis didn't play on the session and Al leaves soon after to pursue his dental career. Carl's friend David Marks (b. 1947-ish) replaces him. Released on local Candix label in November (and again in December), "Surfin'" is a local hit and eventually makes 75 nationally. Before it's release, the Pendle-Tones are renamed - without their knowledge - the Beach Boys.
- 1962: Manager Murry Wilson (Brian, Carl and Dennis's father, Mike's uncle) secures a contract with Capitol Records for the band. First Capitol single, "Surfin' Safari" (June) reaches 14 nationally and first album, SURFIN' SAFARI (October) makes 32. Second single, "Ten Little Indians" (November) only makes 49.
- 1963: "Surfin' USA" (March) hits 3, whilst the album of the same name (also March) makes number 2. Brian 'gives' "Surf City" to Jan & Dean who take it all the way to the very top. Brian's first solo production, "Surfer Girl" (July) peaks at 7 and SURFER GIRL album (Sept) does the same. In October "Be True To Your School" single and LITTLE DEUCE COUPE album reach 6 and 4 respectively. Al returns, eventually displacing marks, and Brian begins to use musicians other than the Beach Boys (e.g. Dennis didn't drum on "Little Deuce Coupe" - it was Hal Blaine), and to expand his productions. "Little St. Nick" single makes number 3 in seasonal chart.
- 1964: Continuing the drift from surf to cars, "Fun, Fun, Fun" (Feb) single peaks at 5 and SHUT DOWN VOL 2 album (March) makes 13. In "I Get Around" (May) BBs have their first number one single and progress to general 'good-time' themes. ALL SUMMER LONG album (July) reaches No. 4 and a month later "When I Grow Up" single makes 9, despite unusual theme and treatment. Live CONCERT

album (October) is their first album chart-topper, ironically enough at almost the same time as Brian withdraws from touring due to a breakdown. "Dance, Dance, Dance" single (October) hits No. 8 and CHRISTMAS ALBUM (also October) makes 6 in seasonal chart, in which "The Man With All The Toys" (Nov) makes 3.

- 1965: Studio musician Glen Campbell replaces Brian on the road until April, when Bruce Johnston takes over. "Do You Wanna Dance?" (Feb) reaches 12 and TODAY album released a month later makes 4 - it marks a new step for Brian in terms of composition, arrangement and production. "Help Me Rhonda" (April) - a re-recorded version - is the second chart-topping single whilst "California Girls" and SUMMER DAYS (both July) reach 3 and 2 respectively. PARTY! album (Nov) is cut in two days as a stop-gap and hits 6, but non-album "The Little Girl I Once Knew" (also Nov) reaches only 20, probably due to unusual construction. Capitol release "Barbara Ann" (Dec) from PARTY! without band's knowledge: it goes to No. 2.
- 1966: Preview 45 from Brian's current album is released as a BW solo single: "Caroline No" (March) stalls at 32. However, "Sloop John B", issued in the same month, reaches 3. In May PET SOUNDS is released and sets new standards in anything you care to mention, bar sales - it only makes No. 10. It does, however, break the Beach Boys in Europe, and gives Brian artistic respectability in the US. "Wouldn't It Be Nice?" (July) reaches 8. In October "Good Vibrations" is released and soon becomes the third BB chart-topping 45: meanwhile, Brian works on SMILE as the rest of the band tour the world. Scheduled for a December release, the date passes...
- 1967: By May everything is in tatters: SMILE is abandoned, the band are near splintering and relations with Capitol are poor to say the least. Brian calls an eight-year time-out. Drastically edited and partly recut "Heroes & Villains" is issued on Brother label in July and reaches 12. The band blow all remaining credibility by pulling out of the Monterey Pop Festival - the Beach Boys aren't hip, and it's official. SMILEY SMILE - SMILE mutants and vocal experiments - and "Gettin' Hungry" (credited to Brian and Mike) are final Brother releases in September; the album makes 41, the single is the first BB disc to fail to chart. All production credits from now on read "The Beach Boys". "Wild Honey" (Oct) reaches 31, whilst the album of the same name and "Darlin'" 45 (both Dec) make 21 and the same again. To say the production is simple is to say water is wet...
- 1968: As the band's popularity slumps in the US, so they take to touring overseas, where they are still massively favoured. "Friends" single (April) crawls to 47 whilst the album, also FRIENDS (June) is the first to miss the top 100, clocking in at 126. Formula summer single "Do It Again" (July) reaches 20, the last time any BB 45 will do so for a long time. "Bluebirds Over The Mountain" (Dec) totters up to 61.
- 1969: 20/20 (Feb) fulfills the Capitol album contract, making 68. Final Capitol contract 45s "I Can Hear Music" (March) and "Break Away" (June) reach 24 and 63 respectively. (This is the USA contract - in other countries things are different.) After approaching other companies, negotiations begin with Warner-Reprise.

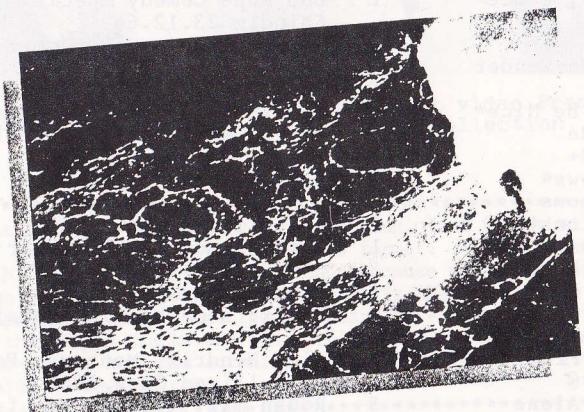
End of part one. Part two next issue.





**THE BEACH BOYS**

# THE BEACH BOYS



*Silver Anniversary*

JOHN MILWARD

# The Beach Boys

## VIDEO REFERENCE

As helpful as the subtitles in the video biography are, it's always nice to know just that little bit more, hence the ensuing list of sources and other notes. To save space, the notations are as follows:

- L = Live
- S = Studio
- \* = song performed in full (or apparently so)
- + = song that was studio in theatrical version but now live
- @ = song that features live vocals over a pre-recorded track.

The songs are in the order they appear in the video.

Surf's Up	S
Surfin' USA*	L
Their Hearts Were Full Of Spring	L
Be True To Your School+	L
Surfin'	S
Surfer Girl*	L
Fun, Fun, Fun	L
I Get Around*	S
409+	L
Shut Down+	L
Little Honda*	S
Girls On The Beach	S
California Girls@	L
Help Me Rhonda*	L
In My Room*	L
Dance, Dance, Dance (medley)	L
Please Let Me Wonder	S
Here Today	S
Wouldn't It Be Nice*	S
That's Not Me	S
Sloop John B+	L
God Only Knows*	L
Good Vibrations	L
Good Vibrations*	L
Surf's Up	L
Do You Like Worms?	L
Mrs O'Leary's Cow	S
I Just Wasn't Made For These Times	S
Third Stone From The Sun	L
Do It Again*@	L
Time To Get Alone	S
Rock & Roll Woman*	L
I Can Hear Music	S
Breakaway	L
Student Demo Time	S
Okie From Muskogee	L
Heroes & Villains	L
In My Room	S
Surfin' Safari	L
Surfer Girl	L
Rock & Roll Music	L
It's Just A Matter Of Time	L
	14

T.A.M.I. Show - December 1964

Four Freshmen: Mike Douglas Show 26.6.64

Beach Boys: Andy Williams Show 2.5.65

T.A.M.I. Show - December 1964

Shindig 21.4.65

Red Skelton Show 12.5.64 (lip-synch)

The Girls On The Beach 1964 (lip-synch)

The Girls On The Beach 1964 (edit)

Jack Benny One Hour Special 3.11.65

Andy Williams Show 2.5.65

Red Skelton Show 12.5.64

Bob Hope Comedy Special 18.12.64

Shindig 23.12.64

T.A.M.I. Show - December 1964

Shindig 21.4.65 (lip-synch)

Remix: reverb. no backing vocals

Remix: Brian sings middle-eight

Remix: some backing vocals missing

Hawaii, 25th or 26.8.67

Ed Sullivan Show 1968

Brian's House - December 1966

Studio footage 28.11.66

Remix: some backing vocals missing (edit)

Jimi Hendrix, Monterey Pop Festival 1967

Ed Sullivan Show 1968

Rough mix: the strange face is Steve Desper

Brighton Dome 30.5.69

Remix: some backing voals missing

Prague Music Festival 1968 (edit)

(edit)

Good Vibrations From Central Park 19.8.71(edit)

Good Vibrations From Central Park 19.8.71(edit)

Though the visual is 70s, the song is from  
the 1964 live album.

The Hite Morgan version

1976 TV Special out-take

Anaheim Stadium 3.7.76

1983

River Song	S	PACIFIC OCEAN BLUE session
You Are So Beautiful*	L	Anaheim Stadium 7.3.76
Hold Me	L	1981 TV Show
Goin' On	S	
Fun, Fun, Fun*	L	Washington Mall 4.7.80
You Are So Beautiful	L	Atlantic City Boardwalk 4.7.83
Barbara Ann*	L	Atlantic City Boardwalk 4.7.83
Forever	S	TV show circa 1971 (edit)
Goin' On	S	
Surf's Up	S	

## AGD



Malcolm Leo, Carl, Brian, Gina Martin and Bruce at video Premiere for "An American Band" 1985. Photo courtesy The Les Chan Collection

\*\*\*\*\*  
\* CD corner: Capitol is building it's own CD manufacturing plant in Nashville, so maybe  
\* one day we'll get PET SOUNDS and the like in the new format. A very strange CD release  
\* has turned up. SURFIN' SAFARI on Bellaphon, strange because the tracks of interest to  
\* us are the Hite Morgan pre-Capitol songs. The listing is the same as the recent  
\* Autograph WIPE OUT tape and if anyone out there's heard it - the CD that is - we'd just  
\* love a review. See, the Morgan tracks are absolutely awful on disc, so on CD...  
\* A rumoured CD (i.e. no-one we know has actually seen one) is the Dutch 1976 release,  
\* 40 GOLDEN GREATS; again, reviews welcome.  
\*\*\*\*\*

## THE BEACH BOYS

### HEROES & VILLAINS: BEACH BOYS PARTY, 1980 STYLE

Watching the Beach Boys on 'Live Aid' was more than a little weird for my wife and me - was that really Brian, looking like he'd left about twenty years behind in the dressing-room? He even looked - well, alert. The contrast with the bloated, greasy haired derelict we met in 1980 couldn't have been more extreme. Now that Brian's looking so much better (and Dennis has gone), I feel I can finally tell the story of our excursion into the Beach Boys' social world. In some ways it was a long way from being the pleasant experience most fans would expect; in some, and especially in the case of Dennis, it was something to remember forever.

I first met the Beach Boys in 1972, when I got myself invited onto the platform at Belle Vue in Manchester, to help shift instruments about. There seemed to be a dire shortage of roadies, so I, a starry-eyed 17 year old, found myself helping Dennis Wilson and Daryl Dragon move a piano, narrowly avoiding Mike Love, who squatted to one side in his white guru number looking like the saint he isn't. Blondie and Ricky moped about, not recognised as Beach Boys (were they ever?), Al sat and tuned his guitar. Carl just sat. At first, I thought he was contemplating the fact that there was no sign of much of an audience half an hour before kick-off, but I found that he had other things on his mind when I asked for his autograph. He wrote it backwards. The few words he said were unintelligible. Anyway, he was firing on all cylinders when the concert started. I said a few words of the I-got-all-your-records-I-fink-you're-fab variety to each Beach Boy in turn, getting a hostile snarl from Dennis in the process, then joined what turned out to be the pitifully small audience for the best rock concert I've ever attended. At this stage, the band was playing for its life, and it showed. I can still remember the sheer thrill of "Wonderbill" and the astonishment - the only word - at "Surf's UP". They've never been better than this. If anything, they've matured backwards.

Eight years passed. I was working on a TV show in London (Onedin Line, if anyone's interested) during the week before the Wembley gigs, so I performed a particularly ruthless bit of string-pulling and obtained a couple of seats in the CBS block at Wembley for the Saturday night, and, more important, a double invite to the reception to be held after the Friday show. My wife and I duly reported at a club in the backwoods behind Harrod's, and swilled down plenty of CBS goodies while waiting for the Boys to arrive. The club was one of those unreal places that London has like people have piles; what looked like shelves of books turned out to be shelves of dummy books, just spines. Talking to the other guests was a revelation; hardly any of them seemed interested in the band, and several detested them. One charmer, who owned his own label and was there for the contacts, said that Brian should be melted down for blubber. His girlfriend was a bit more positive - "They're the same sort of thing as the Osmonds, really."

After half an hour of these lovely people, there was a brief flurry, and Carl swept in with an army of friends and hangers-on, rapidly followed by Mike Meros and Ed Carter. Al and Mike Love sauntered in together and zeroed in on the food. The strange thing is, I swear, nobody was interested, or even looking, when Dennis walked in - followed by a huge and deparately frightened looking Brian, who asked for a seat by the door and a Coca Cola. Dennis was collared by a journalist, leaving Brian on his own. He just about managed a squeaky 'Hi' when two people spoke to him, but they found communication too difficult and left him to it. Taking my courage in both hands, I introduced myself and my wife. When we shook hands I noticed how clammy and cold his was. And it was shaking. I thanked him for all the pleasure his music had given me down the years; he seemed to like that. Then, out of the blue - "Did you like PET SOUNDS?

You know, that album we did. There were some good tunes on that one. It's not so easy these days." Through all of this he seemed to speaking to a point about a foot behind my head; he talked out of the left-hand corner of his mouth, and his voice trembled badly. I've since heard of at least one neurologist who's looked at videos of Brian and said that he's had a slight stroke, perhaps caused by the legendary blow to the right ear. That aside, talking to Brian was like holding a seance - there were gaps of twenty seconds between questions and answers. It was difficult to believe that this wreck of a man had ever been capable of PET SOUNDS.

I'm genuinely amazed that he's made it to the condition he's in now. What I saw then was the loneliest, most unhappy human being I've ever met. He didn't need to stay in his room; he carried it around with him. This was obviously Brian at his worst.

By now Al Jardine had formed up a huddle of admirers nearby; I joined it when a couple of industry types moved in on Brian. I'd almost forgotten how small Al is, a good foot shorter than the others. He was happy to talk about the music. "My Solution, how d'you know about that? Oh, we did it to humour Brian - kind of therapy, I guess. No, it'll never come out. I hope!!" (This, by the way, easily within Brian's hearing) He responded to female twitterings about "Lady Lynda" by announcing another, similar song that he was working on, but didn't name. "It's the Beach Boys and a piece by Chopin. I think it's better than "Lynda"..." Lynda herself glowed quietly in the background and chatted with my wife about their shared passion for horses. "Alan wrote me a beautiful song called "Ride, Arabian, Ride", about one of our stallions."

Carl was next. A huge smile, "Didn't we meet before?" and then, to my astonishment, a sales pitch for Est, which he was heavily involved with at the time. It's one of those cults where you go and get yourself abused and humiliated by a domineering maniac, for the good of your soul. I suggested that he got interested in it because it reminded him of Beach Boys recording sessions, and he didn't even laugh - he agreed. "Yeah, I guess that's true. I never really thought of it that way. That's very insightful."

After a fruitless attempt to engage Mike Love in conversation I plonked myself down at a table in the corner. In front of me was a litre jug full of high-octane Bloody Mary; a hairy arm poured some out, and Dennis Wilson's voice said, "Have some." Incredibly, he was entirely alone. I had a quick rave over PACIFIC OCEAN BLUE in general, which he smiled at, then criticised a couple of things, at which he turned round and gaped. "Let's talk about that!" Instead of the usual fan guff, he was getting some real feedback, and he wanted more. Out came the story of how he hated the released version of "River Song" - he did a version with some astronomic number of overdubs rather than the choir, which he preferred but everyone else hated. "Farewell my Friend" was a ..... stiff - filler." Did he like the new album (KTS)? "..... garbage. I'm not on it." "This is the worst tour we've done - wall-to-wall sleaze and cheesey broads (a gesture round the room.) He wasn't enjoying life as a Beach Boy. "The music's goin' nowhere but down these days. Look at Brian. It's like ..... Frankenstein, how they treat him these days (Boris Karloff Monster gestures)." Then came a lot about Brian and Murry Wilson that, even now, I'd rather keep private. Dennis was getting pretty drunk; let's just say that I saw and heard a prolonged and horribly painful howl about what the promo-men and 'he' (you'll have to guess who) had done with Murry's death and Brian's state, and sooner or later they were going to move in on his (Dennis's) problems too. It's about time that somebody pointed out that there was something very wrong with Dennis's voice that can't be put down just to booze and drugs; there were rumours in some corners of the business that Dennis was under treatment for throat cancer about this time, and I, for one, am very ready to believe them.

With all the circus around Brian, no-one seemed to care very much that Dennis was, in his way, just as anguished as his brother. I feel very privileged that he talked to me about it, especially at a party full of exactly the people he thought of as his tormentors. He finally left for bed at 2.20 am, giving my wife a hug and kiss as he left. Brian, one of the waiters told me, had been helped away an hour earlier; the people serving at the party were more concerned about him than most of the guests were.

Slightly shaken after the conversation with Dennis, I exchanged a few banalities with Bruce, even managed to say something nice about GOING PUBLIC (I must have been shaken...). Al came over, and I discussed some of the technicalities of Brian's music with him. He suggested that I should write a book for musicians about Brian's work, to make a change

from the usual gossip and Dennis/Manson sagas (watch this space). I must say, by the way, that close inspection of recent pictures of Al suggest to me that he's either had a hefty swig of Brian's Solution or a facelift. Or maybe he just irons his forehead.

Anyway, we stayed until 3 am, when the last of the Boys - Bruce and Al - then caged a CBS limo back to Hampstead. It had been a long night. When, three years later, we heard of Dennis's death, my wife and I were horrified, but not surprised. We'd almost seen it coming. As for Brian, I wonder - is "Crack At Your Love" in the same league, or even the same universe, as "God Only Knows"? And his singing voice - we make excuses, of course, but if you heard a voice like Brian's at the Malibu benefit in any other context you'd turn off, wouldn't you? Come on, honesty time. If we really want Brian 'back', we've got to be realistic about this sort of thing, or we wind up playing the same idiot music-industry game that chewed him up in the first place. Artists don't thrive on praise - they need appreciation, and that's not the same thing at all. Mike Meros suggested to me that part of Brian's problem was that he 'needed a kick up the ass now and then'. It's certainly true that Brian had very real demons to deal with, but he also let himself get badly out of control, and in a world like the music business no-one's going to help you when you fall into a pit you've dug for yourself. In some ways (and it has been like this with Brian), it's in the industry's interest to keep you in pain as a tourist attraction. You're more interesting that way. It sells records. We met a lot of people that night for whom Brian was either an embarrassment or a plus in the accounts. I've heard stories of Dennis occasionally going way over the top, insulting and appalling everyone around him; after meeting some of the people he had to put up with, I hope the stories were true.

BILL SCANLAN MURPHY

## Letters

Dear STOMP

Having just received my copy of STOMP 50 it prompted me to write a few lines thanking you for keeping me in touch with the Beach Boys. My love for the group started back in 1968 when I followed a Manchester group called Florida Beach who used to play all B Boy songs. On purchasing SMILEY SMILE, I decided to further my knowledge of the group and also my record collection. That year, they were playing in Manchester and my dreams came true when I saw them perform for the first time. Seeing them again in 1970, (twice actually, I went to both shows) I was getting more and more enthusiastic with the group.

After a concert at the Top Rank Club in Bristol in 1972 I waited at the rear. Out of the stage door came the lads - Dennis was first with a pint glass in his hand. As he boarded the coach, I was the nearest person to him and he asked me (in no uncertain terms) to get rid of the glass. Incidentally, it was  $\frac{1}{4}$  full of pernod, which I poured away, but kept the glass which sits on my mantelpiece. By this time I had moved to mid-Wales, which was, and still is a difficult place to obtain collectors' records of any kind. (Only a Woollies store!)

I seemed to lose a lot of ground on my favourite group through these years until 1980, when I managed to get to Wembley. I bought KTSA from where I got your address, and then managed to make up on all the things I'd missed over the seventies. So once again, I'd like to thank all of you at STOMP for producing such a great magazine.

Now that I've bored you with my own little tale I'd like to say a few words about Capitol's sense of timing.

Back in 1966 when PET SOUNDS was released they concentrated on BEST OF VOL 1. Again when SMILEY SMILE came out Capitol were pushing BEST OF VOL 2, and in '68 there was the battle between FRIENDS and BEST OF VOL 3. When the group changed labels in 1970 with SUNFLOWER we had GREATEST HITS. In 1976 when 15 BIG ONES came out, what was top of the album charts? Yes, Capitols 20 GOLDEN GREATS. Perhaps, when they released VERY BEST OF last year, someone had told them there was an album imminent.

Personally, I would like to thank Adrian Baker, rather than Capitol for keeping the oldies going, as well as the lads themselves.

Thanks once again for letting me express myself, and hope you'll keep STOMP going for years to come.

LES DANSON

Dear STOMP

As one of the newest recruits to the magazine I thought it important to air my opinions on the career of the Beach Boys as they celebrate their 25th anniversary.

In my opinion the Beach Boys are simply the best rock band of all time and have produced some of the finest records ever.

The first time I became aware of the Beach Boys was in 1976 when I was an 11 year old schoolboy; as I recall my father had just bought the then newly released TWENTY GOLDEN GREATS LP. From that moment onward I was hooked on those fine sounds about sun, surf and hot rods. Since that moment I have collected virtually every Beach Boys LP from SURFIN SAFARI to the present release.

To select the finest material of the Beach Boys is a near impossibility which speaks volumes for the very high quality of the material and more importantly it says everything about the compositional genius of Brian Wilson. He is without doubt the finest songwriter in modern day music and although it's been said scores of times before it's great to see him looking in such good shape.

I think the highpoint of the Beach Boys' and especially Wilsons' career was without doubt the PET SOUNDS album. To me it was so far ahead of its time and although it did not receive critical acclaim in certain quarters it was a personal pinnacle for Brian - it even had people wondering if he was a reincarnation of Beethoven. PET SOUNDS is my particular favourite album because I think it is so different to anything they had ever produced before or since for that matter. It wasn't a natural follow up to their early sixties surfin' sounds, but instead it had a very emotional side to it; songs like "God Old Knows", "Here Today", "I Know There's An Answer" and "Wouldn't It Be Nice" were the highpoint of the album. So all in all PET SOUNDS is in itself a wonderful tribute to the genius of Brian Wilson.

Since then other albums have said it all: SMILE, SUNFLOWER, SURF'S UP, even vastly underrated albums like HOLLAND and especially KEEPIN' THE SUMMER ALIVE have all become personal favourites of mine.

To sum everything up briefly all I could say is that Brian Wilson and the Beach Boys have brought great joy to myself and millions of others across the globe and as we celebrate with them their 25 years in rock music I would like to wish them all the best and here's to another 25 years of great sounds. None of us however will want to forget Dennis Wilson as we celebrate this happy event and I hope we can all remember him with a smile; he was, after all, the only surfer in the band and it was he who encouraged Brian to write a song about surfing - without Dennis Wilson there would never have been a band. So from myself I wish everyone at the STOMP and fans everywhere a great 1986.

TIM GOUGH

## A FAN FIGHTS BACK

Having just compiled my top ten tracks I thought I might as well vent my pent-up frustration (a typically Beach Boys-related syndrome).

I recently spent a good half-hour in the university canteen hopefully singing the praises of you-know-who and was greeted with the usual Phillistine flak. How much longer do we, as a united body of devoted disciples, have to put up with this humiliation? Become fans of Bruce Springsteen, perhaps?

No, Wilson-mania is, I'm afraid to say, condemned to masochistic minority and ignorance. Self-inflicted recluses, I suppose.

In my anger, I decided to put together my own Top Ten, once and for all to get 'public opinion' out of my system. Here (for all it's worth), it is:

THE TOP TEN NAFF CRINGES FOR THE DIE-HARD WHO'S JUST FOUND THE GUTS TO ADMIT HE'S GOT 65 ALBUMS BY THE BEACH BOYS:

1. "I didn't know they made that many"
2. "I bet they're all compilations!"
3. "Oh, I didn't know they were still going."
4. "Oh yeah, my grandad used to like them."
5. "I didn't know you could get wheelchairs on a surfboard."
6. "Su-u-u-r-fi-i-in'!!!"
7. "Give my regards to the other fan."
8. "Convention? Where do they hold it, in a telephone box?"
9. "My grandma bought Jingle Bell Rock."
10. "Who?"

There...

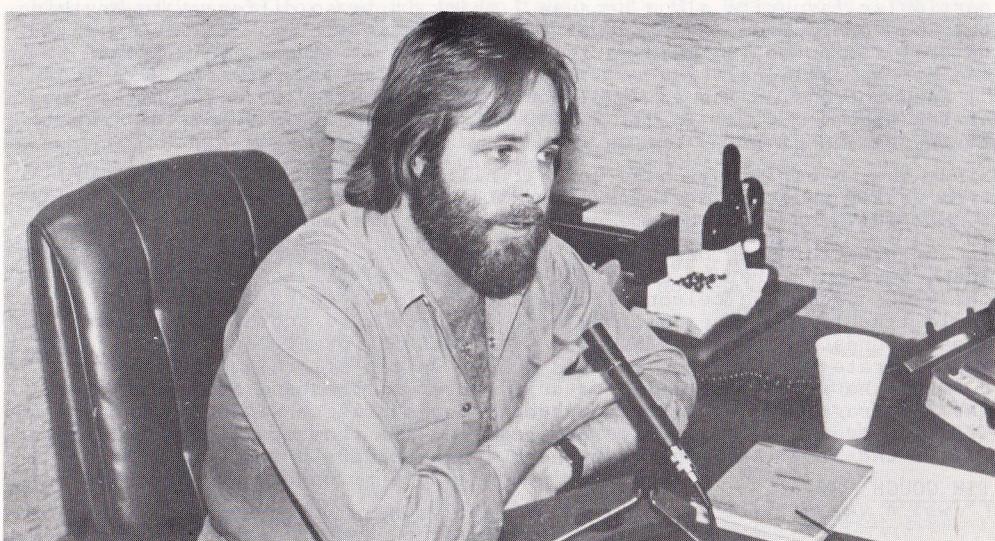
Oh, just one little thing that puzzles me: why is it that whenever I go into any old junk shop, Oxfam or War On Want, there's always at least two dog-eared copies of "BEACH BOYS LOVE YOU...?"

On that, I'll leave you in peace!

Thanks again for the best literature around.

SEAN MACREAVY

And, finally, we ask 'em, you answer. The mystery vocalist in the Dean Anthony book turns out to be none other than Matthew Jardine, sharing the lead vocal with dad on "Runaway" at the July 4th 1983 Atlantic City Boardwalk gig. So now we know - thanks, Jill.



## Adverts

ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....  
 (£1 per ad. maximum 50 words)

HUGE BEACH BOYS/JAN & DEAN Sale/Auction: Over 350 45's, LPs, sleeves, paper goods, memorabilia. Send large SASE to: Steve Southerland, 12 Carriage Estates, Sherman, Tx 75090, U.S.A.

MONKEES FANZINE - ZILCH. For a 4-issue subscription send £3 UK/£4 elsewhere, and join in the fun. Paul Brown, 56 Heaton Road, Canterbury, Kent, CT1 3PY.

JOIN NOW, The Mk 3 Zephyr Zodiac Owners Club. If you have a Mk 3 and need parts or information this is the club for you (as well as STOMP of course). Write to: Dave Chalk, 102 Alderney Gdns., Wickford, Essex, SS11 7JR.

BEACH BOYS, JAN & DEAN FANS! Send £1 or \$1 for MASSIVE list of records, books, tapes, videos, includes many rarities (trades welcome too, I also buy items/collections any artists). David Wall, 15 Braithwaite Crescent, Keighley, W Yorks BD22 6EX.

Please ensure that your ads arrive no later than  
the 20th of the month prior to publication.

CALIFORNIA MUSIC - 2 Kentwell Avenue, Concord 2137, Australia. CM 68 is now available. 60 pages featuring stories and interviews with THE RIP CHORDS: KIM FOWLEY, ED 'BIG DADDY' ROTH: THE HITS - surf/hot-rod LPs that made the charts; SURFING THE UK: THE RETURN OF PHIL SLOAN and more. \$6 a copy airmail.

SURFER's RULE is the new surf music magazine from Scandinavia (in English). Subscriptions £3 for 3 issues. Published 3 times a year. Send money to Goran Tannfelt, Lilla Nygatan 16, 11128 Stockholm, Sweden.

BEACH BOYS FREAKS UNITED is the official US fan club. For one year's subscription of 4 issues send \$6 or 24 International Reply Coupons (Airmail) \$3 or 12 International Reply Coupons (Surface Mail) to PO Box 842282, Los Angeles, Calif., 90073, U.S.A.

SURFIN' AGAIN. Jan & Dean read it! The Monkees read it! Papa Doo Run Rum read it! So why don't you read it?? The issues of this Jan & Dean magazine are compiled with the help of Jan Berry and Dean Torrence and each number includes all the latest news on the duo; detailed record reviews: lyrics to unreleased songs; discographies, trivia; etc. Only £4/\$8 (cash please) for six all in English, Bust-your-buns, Fun-in-the-sun bumper issues! Write to: Danny Bossard, Gotthelfweg 9, 5036 Oberentfelden, Switzerland. DON'T MISS IT!!

Please note it is illegal  
to advertise the selling  
of bootleg albums.

FRIENDS OF DENNIS WILSON CLUB  
Pres: Chris M Duffy  
1381 Maria Way, San Jose CA 95117

DENNYMANIA looks and reads better than ever!!!! Come and join a fun Club for a fun man - Dennis Wilson. He gave us many happy and talented moments and thanked us with his smile. Let's thank him by remembering him forever. F.O.D.W. Club is a way to express your feelings and fondest thoughts about Dennis, among the friends he has on earth. Surf's Up.

NOW AVAILABLE: Sealed copies of LOOKING BACK WITH LOVE by Mike Love. \$8 per LP (plus \$3 postage US or \$6 overseas - airmail). Please write first to reserve since limited quantity. This album is out of print. To reserve write to: Pete Bogdanos, 834 Alice Ave., San Leandro, Ca 94577, USA.

## News

Rather more intelligence this issue, of both the good, not-so-good and huh? variety, so here goes. The Australian tour - which Carl had earlier this year said was "99% certain" - was aborted almost at the last possible moment. Officially (i.e. according to the Boys' management) certain aspects of the promotion were less than satisfactory; according to several other sources, the tickets just weren't selling, a factor that sounds rather more plausible. Whatever, the tour is now re-scheduled to coincide with the 1987 America's Cup races (about a year hence) - we'll believe it if you will...

The waters are equally ruffled back in California, where a source very close to the band indeed is of the opinion that the Boys won't be re-signing to CBS/Caribou when their contract renewal comes up... or in plain English, CBS want the band off their hands. While THE BEACH BOYS may have been a modest success, Levine went way over budget and the chances of the album ever making a profit are very slim. The current status of Brian's solo album is, as usual, confused and confusing; on the one hand, he's said to be currently working on it in a Los Angeles studio, whilst on the other CBS are claimed to have given the project an official thumbs-down. Hmm... according to someone privileged to have heard the demos, the overall impression is that of side two of TODAY! We can hope. Likewise, we can hope that it was working on the album that caused Brian to miss his scheduled appearance at a Vietnam veterans benefit gig.

Expectations of a 25th anniversary album including new material - or a 25th anniversary album of any format from CBS - are beginning to fade as no group recording is planned for the immediate future, and no-one seems to be too fussed about hurrying things along. However, Carl has been working in Nashville with Robert Johnson of late, and talk of a special album for Sunkist (a soft-drinks concern) is looking to be less unlikely than it initially seemed. Tentatively scheduled for June, the LP will be available in the same way as was the ROCK & ROLL CITY tape - i.e. not in the record stores - and Brian, Mike & Terry Melcher are reportedly even now writing and demoing for the project.

Capitol Records are preparing something or other for the 25th summer, and that's all we know, though as Dave Leaf reportedly has a major hand, it has to be a good 'un.'

Honeys time: the girls were in the studio late February, recording new material. Meantime, the Swedish fanzine SURFER'S RULE has executed a considerable scoop by persuading the girls to let them press up and release some American Spring archive tracks. Entitled IT'S LIKE HEAVEN, the album comprises nine songs spanning the years 1972 - 1980, the titles being "Snowflake", "Had To Phone Ya", "It's Like Heaven", "Do Ya?", "I'm Out To Get Him", "Don't Be Cruel" (yes, the Elvis song), "Sweet Sunday Kinda Love", "Slip On Through" and "Just Like Romeo & Juliet". All are stated to be BW productions bar "Snowflake" (David Sandler) and "Sweet Sunday" & "Slip On Through" (both Diane Rovelli) and some are referred to as "updated". Notable absentees are "California Feeling" and "My Boyfriend's Back", but that's just us being greedy. This album will only be available through SURFER'S RULE, but hopefully STOMP will be able to get hold of some copies. Finally, happy birthday to Ginger on April 6th.

The April edition of Record Collector magazine features a full Beach Boys UK 45 discography.

**Bookshelf:** now available in the States is 'Rock Wives', one of whom is Marilyn Wilson. It's by Victoria Balfour on Beechtree/William Morrow Publishing.

A new book and album for the summer both titled Surf City/Drag City should be out in July. The book, written by Rob Burt and published by Blanford Press, covers the whole spectrum of surfin' groups with several chapters on the Beach Boys. The album also compiled by Rob combines well known with some hard to find tracks by the Beach Boys, Jan & Dean, Super Stocks, Fantastic Baggys, The Knights, The Honeys, The Sunrays, Hot Rod Rog, Donna Loren and Murry Wilson.

Gidea Park have a new single set for release in early May: A side is a version of The Newbeats "Run Baby Run" while the B side features a new Adrian Baker/Martin Lawford song "Don't Look Back".

AGD & MIKE

## THE BEACH BOYS

### 25th ANNIVERSARY SNIPPETS

The Beach Boys appear to be making slow progress with their 25th anniversary album, but already there are fears that it may become beset with the same type of problems that have dogged other projects.

Brian, Mike and Terry Melcher have been at Brian's house and in the studio writing non-stop and laying down various tracks for songs on the projected album, said touring band member Jeff Foskett at the beginning of March. But despite the threesomes working on new material every day for several weeks, nothing had been recorded by the group as a whole, said Jeff and although he was due to take part in recording the new album, he did not know the titles of any songs which had been pencilled in to date.

Dean Torrence confirmed that he and Jan have been invited to take part in the album as guest artists and attended a public relations exercise three months ago to announce the start of the anniversary project. "They are talking about the album but they should be doing it right now", he said. He said that Jan & Dean would be delighted to take part but if it was the same old story about BB projects becoming half-hearted and not coming to fruition, "I would rather stay at home and garden or something".

Dean claimed that the recent album SILVER SUMMER, the first Jan & Dean studio album since the sixties, had caused problems within the Beach Boys because of Mike Love's involvement. He said that various group members along with CBS Records had got 'very touchy' about Mike appearing on a number of BB tracks and that is why his lead vocals on them were later erased and replaced before the album was finally issued.

The Beach Boys were due to take April off completely after playing two Easter gigs, one at Miami Beach on March 28 and the other at Pompano Beach the following day. A tour of Australia planned for February fell through almost at the last moment.

Mike Love and the Endless Summer Beach Band were due to play at a private party in Las Vegas on April 16.

ROBIN JONES

### *Big Promo Push Tied To Group's 25th Anniversary* **Sunkist Backs Splashy Beach Boys Tour**

BY RUSSELL SHAW

ATLANTA When the Beach Boys kick off a 100-city tour May 29 at the Von Braun Civic Center in Huntsville, Ala., in celebration of their 25th anniversary, the Sunkist name will be everywhere in the arena.

Sunkist has been associated with the Beach Boys since its 1979 use of the group's classic "Good Vibrations" as its advertising theme. Sunkist, a division of Del Monte Franchise Beverage Products, based in Atlanta, is the official sponsor of the upcoming tour.

"We're backing the Beach Boys because they give an image of good times and fun—and Sunkist also has the heritage of being on the beach," says Charlie Prudhomme, Sunkist senior brand manager. "It's a wholesome tie-in."

The merchandising linkage will be multifold. Radio advertising announcing the concert will roll out in each market approximately 30 days beforehand. The 60-second ads,

which will include 15-second local concert information trailers, will announce a sweepstakes awarding all-expense paid trips to Hawaii for a special Beach Boys 25th anniversary beach party and concert, to be held in the fall. One trip will be awarded in each concert market.

Both the tour and the general Sunkist/Beach Boys relationship will be heavily advertised. Beach Boys-related TV and radio ads will alternate with more traditional spots. Foot, Cone & Belding of Chicago is the advertising agency producing the commercials.

At the shows, the concert sponsorship theme line—"A Sunkist Celebration"—will be displayed on arena and stadium marquees, scoreboards, and stage signs. Before each concert begins, support material—such as Sunkist T-shirts, hats, and drinking cups—will be distributed. Sunkist product samples will be offered from a 20-foot inflatable can.

Beach Boys mementos, including a history book of the band and a 25th anniversary commemorative record album, will be available for purchase at the concerts. The rec-

ord, which will include Beach Boys classics plus two new releases, will not be sold in stores.

Before each show several inflatable beach balls will be tossed into the audience. They will carry the Beach Boys and Sunkist logos.

Immediately prior to the band taking the stage, a 60-second video teaser will be shown. During the clip, a giant orange sun rises, fills the screen, and after 30 seconds fades away—revealing a Sunkist drinker.

But why would Sunkist, whose beverages have long appealed to the teen market, find it advantageous from a market-expansion standpoint to work with a group whose fans cover the whole age spectrum? Precisely for those reasons, says Prudhomme.

"We're incorporating a lot of new product into the Beach Boys promotion, like Sunkist Plus, Diet Sunkist Plus, and Sunkist Natural," he says. "Demographically the synergy is strong."



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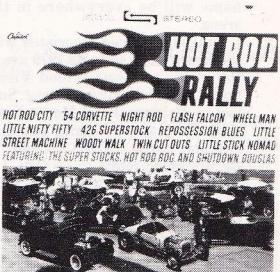
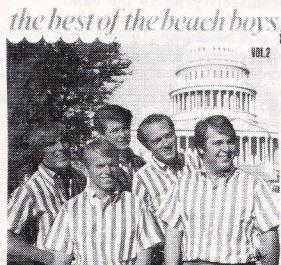
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